

Be Seen by Zhao Hongcheng

趙紅程

《請問最近的無障礙廁所在哪裏？》

香港大會堂劇院
Theatre, Hong Kong City Hall

14 / 3 五 FRI #
7:45 PM

 節目長約 80 分鐘，不設中場休息
Approx. 80 minutes with no interval

15 / 3 六 SAT #*
7:45 PM

無限亮加料節目 **No Limits PLUS**
P.127, 132

16 / 3 日 SUN ^
3:00 PM

演後藝人談
Post-performance Meet-the-Artist
Session

* 演前導賞團
Pre-performance Guided Tour

^ 演前觸感導賞團
Pre-performance Touch Tour

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語音場刊
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in Cantonese, Hong Kong Sign Language interpretation, caption
reading in Cantonese, house programme in audio format available

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環境設計而生的障礙，無形中窒礙不同能力人士的生活，哪怕只是小小五厘米的石級，已為輪椅使用者帶來不便。《請問最近的無障礙廁所在哪裏？》根據中國網紅輪椅女孩趙紅程（程子）的真實故事改編，並由她親身演繹這場獨腳戲。故事以程子準備出席一場演講作引子，舞台上的升降機、斜坡及所有無障礙通道設施一如現實環境「暢通無阻」；她「行動」揮灑自如，獨自抵達演講場地，卻找不到理想的無障礙廁所。廁所其實是個幌子，隨劇情展開，程子娓娓道來作為不同能力人士最深層的糾結與各樣情感掙扎，從穿一條裙子的欲望、不願意別人幫忙推輪椅、糾結於被旁人漠視或戰兢看待的矛盾，以至與伴侶和母親相處時的衝突。一切誤解與偏見，到底源自世間的視若無睹，還是過份解讀？甚至，最親密的至親，也未必能「看見」自己是一個完整的人。程子的口吻絕不苦澀怨懟，一切分享來得幽默詼諧，輕鬆如數家珍，她的自我調侃不禁讓觀眾失笑及苦笑，「我始終是個理智大於感性的水瓶座。」黯然的大概只是被當頭棒喝的觀眾。

原來台上的程子準備了兩份講稿——一個能夠講述和一個難以講述的故事。她詰問：不同能力人士在大眾眼中的定位，只能因缺陷而命苦，或是因努力奮鬥而過着勵志人生，但能否只能二選其一？不論講述哪一個故事，程子都沒有撒謊，都是個人真實經歷。但若只講一個故事，她卻在撒謊。事實是，不同能力人士如你如我，是立體，是多面向，是錯綜複雜的。

編劇陳思安藉程子的生活與生存編寫這場獨腳戲，內容結合真實與虛構。沒騙觀眾的是，程子想展現自身的「話語權」，就是最坦誠的現身說法，但求觀眾獻出一份耐心與開放，看見和聽見她（們），了解到即使身體不同，也有完整全面的性情與生命。

The closest strangers are those who “cannot see” us

Barriers caused by urban design quietly hamper the lives of individuals with different abilities. A stone step as high as five centimetres can already cause significant trouble for wheelchair users. **Be Seen** is a solo performance performed by and based on the true story of Chinese influencer Zhao Hongcheng (aka Chengzi). The story begins with Chengzi preparing to speak at an event. The elevator, ramp and other accessibility facilities on stage appear “manageable”, just like in real life. She moves around effortlessly and arrives at the venue on her own. But she struggles to find an ideal accessible toilet...

The toilet is just a pretext. As the performance unfolds, Chengzi vividly reveals the deepest struggles and emotional conflicts of individuals with different abilities—the desire to wear a skirt, the reluctance to have others push her wheelchair, the tension she feels when others avoid her or treat her with excessive caution, and clashes with her spouse and mother. Do these misunderstandings and prejudices stem from society’s indifference or over-interpretation? Even her closest loved ones can’t seem to truly “see” her as an ordinary person. Yet Chengzi’s words are neither bitter nor resentful. Instead, her storytelling is witty, effortless and upbeat.

Her self-deprecating humour often elicits laughter or wry smiles from the audience. “After all, I’m a rational, rather than emotional, Aquarius.” Yet, the audience is left shaken by the sobering reality presented in the performance.

On stage, Chengzi has prepared two scripts—one that is easily told and one that is difficult to articulate. She questions why individuals with different abilities are pigeonholed by the public as either living a life of hardship due to their defects or living a life of inspiration because of their hard work. Regardless of which story she tells, Chengzi does not lie as both are based on her real-life experiences. But she will be dishonest by telling one story only. In fact, individuals with different abilities, like you and me, are multidimensional, multifaceted and complex.

Blending reality and fiction, this solo performance written by Chengzi is based on her own life. What is purely authentic, however, is her desire to demonstrate her “right to speak”, and her hope that the audience will offer their patience and openness. In this way, they can see and hear her (and others like her); despite having different bodily conditions, they are recognised for their complete, multifaceted personalities and lives.



早在 2019 年，程子已創建自媒體頻道，透過影片記錄自己的生活，主題涵蓋個人成長經歷、城市無障礙設施的評測、分享輪椅使用者的出行體驗等，期盼打破公眾對不同能力人士的既定印象。程子性格一直堅定，直至參與演出創作，被編劇問及「一些很厲害的問題」——你現在有甚麼很大的困擾？在你人生中有甚麼永遠忘不了，或不能原諒的事？

程子驀然發現，自己最大的困惑是「我沒有辦法展示真實的自己，總覺得要迎合社會對我的想像。」這份領悟，成為舞台上的獨白：「我沒想過為甚麼有時候，我需要表現得比其他人弱得多，才能讓人覺得我正常；為甚麼有時候，我需要表現得比其他人強得多，才能讓人覺得我正常。到底甚麼才叫正常呢？」程子說，「編劇為我提供了更多空間去表達脆弱，以至之前未曾意識的委屈，從前沒有空間去感知這些情感。」

我必須要站在公眾面前 讓你看見

進入主流平台的意義

劇中，程子分享「真實」的成長經歷，從童年家庭、教育、工作與生活層面，及至與伴侶赤裸的交流與性愛生活都一一提及，當中牽涉的不只是不同能力人士的身份地位與社會目光問題，更重要是關於「看見」這個議題——她不只要站出來讓大眾看見，也要讓至親的人看見。

程子不諱言，自己更強烈的動機，是要出現在更多人面前，站在大眾面前：「這些人可能之前對不同能力人士不感興趣，或者對社會正義都不感興趣，但我就是要進入主流平台。我想要強勢的出現在他們面前。」舞台上的她臉帶糾結，無奈地問，自己的故事對於觀眾來說有意義嗎？但現實中，她其實是要將問題拋給觀眾反思，而問題裏所提及的「意義」，則屬於她自己、在於她自己的。因為說與不說都好，她必須有這份話語權，帶來一次真實分享，而不是為了完成觀眾期許進行角色扮演。「我只想讓人們看見不同能力人士，也不管人們想不想看，或者看到之後獲得了甚麼，但是『讓人看見』對社會來說很重要。」舞台上的程子說對白時相對溫婉，現實中的她，說話卻在溫柔中帶着倔強與堅決，因為她深知，要讓觀眾接收更多更好，需要一種平等與和諧的溝通。

分辨別人與自己的聲音

讓公眾看見以外，編劇為程子提供了多一個「看見」的視點，就是讓「母親」，也是至親看見。故事中

關於母親的部分不少是由編劇虛構，但當中有關父母如何看待孩子的殘疾，以及能否接納孩子本身的模樣，都是程子想要探討的。

「現實裏很多不同能力人士的家長都不知道如何做好一個家長，他們可能被社會同化了，會向子女傳遞一些外界否定的聲音。」她引用劇中的例子，母親會因為女兒的腿太細，勸她不要穿渴望穿的裙子。現實裏，程子有相似的經歷，「可能母親會覺得不要總是給人展示我的殘疾。」直至她長大，有了自己的思考和對身為不同能力人士的自我意識，才知道，「那些話不屬於我。我應該自我接納，每一個人不管是否不同能力人士，都很渴望被自己最親近的人完整地接納，然後去愛，這一部分超越了殘疾，會被普遍的觀眾接受和理解而產生共鳴。」

作為一個走到公眾層面的分享者，程子的內心一直與一份不安全感共存，但多年來仍堅持不懈地倡議。「現在愈來愈懂得接納這份感受，可以帶着這份害怕去做更多的事情。」她深信，將自己最真實的情感與糾結通過藝術形式去展現，不僅是創作或公共表達，「對我個人來說也是很好的抒發和治癒。」

作品濃縮了程子一路走來的身心掙扎與成長歷程，尤其包括她如何擺脫羞恥感。「我覺得現在我沒有了這份羞恥感，也更關注個人狀態和感受，不為滿足別人的期許而活。」如劇中所說，「殘疾，是我改變不了的事實。但不再用看待病人的眼光看待我自己，是我可以改變的事情。」

I must stand before the public for you to see me

In as early as 2019, Chengzi established a self-media channel where she documents her life through videos. Her content covers topics such as personal growth, evaluations of the city's accessible facilities and her travel

“Everyone desires to be accepted, and then loved, completely by those closest to them. This is beyond any disability.”

- Zhao Hongcheng (Chengzi)

experiences as a wheelchair user, hoping to break down public preconceptions about individuals with different abilities. She has always soldiered on in her own self-determined way until she participates in this performance, where the playwright asks her “some profound questions”: What's troubling you the most right now? What are some things in your life that you can never forget or forgive?

Suddenly, Chengzi realised that her biggest trouble is that “I don't know how to show my true self. I have always had to cater to society's expectations of me.” This thought became her monologue on stage: “I don't understand why sometimes I need to pretend to be weaker than other people in order to appear normal; or why, at other times, I need to appear stronger to be considered normal. What exactly is normal?” she questions. “The playwright offered me the space to express my vulnerabilities, even discontent that I hadn't acknowledged before. In the past, I did not have the room to pursue these emotions.”

The meaning of going mainstream

In the performance, Chengzi shares her “real” experience of growing up, covering various aspects of her childhood, family, education, work and life, including intimate exchanges and sexual life with her partner. These issues are not

「每一個人都很渴望被自己最親近的人完整地接納，然後去愛，這一部分超越了殘疾。」

—— 趙紅程（程子）

only about the identity and social perception of individuals with different abilities but, more importantly, about the topic of “being seen.” She wants to be seen not only by the public but also be seen by her loved ones.

Chengzi openly admits to a stronger motivation: to appear in front of more people and stand in front of the public. “These people may not be interested in social justice or individuals with different abilities. But I want to enter mainstream platforms and appear before them with vigour.” On stage, Chengzi asks with a conflicted expression if her story holds any significance for the audience. But in reality, she intends to make them reflect, and the “significance” belongs to her and her own experience. Whether she chooses to verbalise it or not, Chengzi insists on her right to speak, to have an honest sharing that is not about fulfilling the audience’s expectations but her own truth. “I just want people to see individuals with different abilities regardless of whether they want to see it or get something out of seeing it. The act of ‘being seen’ is crucial for everyone.” Chengzi may appear soft-spoken on stage. She is, however, gentle yet resolute in real life, knowing that an equal and harmonious communication is necessary for better audience reception.

Discerning her own voice from others

In addition to being seen by the public, the playwright also provides Chengzi with another perspective: to be seen by her “mother,” a beloved family member. In the performance, many parts of the story about her mother are fictional. However, the issues of how parents perceive their children’s disability, and whether they can accept the children as they are, become themes that Chengzi wishes to explore.

“In real life, many parents of individuals with different abilities don’t know how to be good parents. They might be acclimated to social norms and pass on negative external voices to their children.” She cites an example of a mother who discourages her daughter from wearing skirts because her legs look too thin. As a matter of fact, Chengzi had a similar experience. “Maybe it’s because my mother thought I shouldn’t always display my disability.” Until she grew up and was able to establish her own thoughts and awareness of her own identity as an individual with different abilities. “Those words aren’t mine. I should accept myself. Regardless of our abilities, everyone desires to be accepted and then loved completely by those closest to them. This is beyond any disability and resonates with most audiences, which fosters understanding and empathy.”

As someone who shares in front of the public, Chengzi has always lived with a sense of insecurity. But she has persisted over the years. “I’m learning to accept this feeling. I can achieve more with this internal fear.” She deeply believes that expressing her most genuine emotions and conflicts through the arts goes beyond creation or public expression. “It’s also a great way for me to express and heal myself.”

Chengzi’s performance condenses her ongoing physical and emotional struggles and growth, including letting go of shame. “I don’t think I have this shame anymore. So, I can focus more on my personal state and feelings, instead of living to meet others’ expectations.” As it goes in the performance, “Disability is a fact that I cannot change. But no longer seeing myself as a patient—that is something I can change.”

趙紅程 Zhao Hongcheng

演出 Performer

湖南人，現居上海，輪椅使用者。2019年起創建自媒體頻道，透過影片記錄自己的生活。影片主題涵蓋城市無障礙設施的評測、分享輪椅使用者出行體驗等，致力倡導無障礙理念，幫助殘疾群體融入社會。在2023年，她首次跨界參與戲劇，主演改編自自身經歷的作品《請問最近的無障礙廁所在哪裏？》，並獲得第七屆華語戲劇盛典最佳新人提名。

Influencer and wheelchair user Zhao Hongcheng is a mainland Chinese vlogger and content creator. Since 2019, Zhao has shared videos about her personal experiences as a wheelchair user on her social media channel, promoting accessibility at work and on public transport, and helping disabled individuals integrate into society. In 2023, she made her debut in theatre, starring in **Be Seen**. This performance earned her a nomination for Best New Artist at the Seventh Chinese Theatre Awards.

羅茜 Luo Xi

導演 Director

美國耶魯大學戲劇學院導演系 SRF 畢業；上海戲劇學院導演系本科。導演及副導演作品包括《羽毛》、《玻璃實驗室》、《心迷宮》、音樂劇《Alice》等。亦有參演不同短片及戲劇表演作品。

Graduate of Yale School of Drama, Department of Directing, SRF and Shanghai Theatre Academy, Department of Directing. Directorial and assistant directorial works include Feathers, Glass Laboratory, Maze of the Heart, and musical Alice. She has also appeared in various short films and theatrical productions as an actor.

陳思安 Chen Si'an

編劇 Playwright

作家、戲劇編劇、導演及文學翻譯。「聲囂」劇讀節創辦人和藝術總監。其編劇、導演的作品曾在英國皇家宮廷劇院、愛丁堡國際戲劇節和中國國家話劇院等地演出。

Writer, playwright, director, and literary translator. Founder and Artistic Director of the Sound and Fury Play Reading Festival. Her plays were performed at the Royal Court Theatre, Edinburgh International Festival and National Theatre Company of China.

瘋閣樓 Mad Attic

米喻文化下的製作廠牌，成立於2021年，專注於創作具有當代意義的優質內容。瘋閣樓關注少數族群和女性議題，首部原創作品為《請問最近的無障礙廁所在哪裏？》。

A producing brand under M Theatrical, established in 2021, focuses on creating high-quality theatrical content with contemporary significance. They emphasize minority groups and women’s issues, with their debut original work **Be Seen**.

創作團隊 Creative Team

編劇 Playwright
陳思安 Chen Si'an

導演 Director
羅茜 Luo Xi

演出 Performer
趙紅程 Zhao Hongcheng

復排導演 Restaging Director
應照宜 Ying Zhaoyi

製作人 Producer
沈璐璐 Mia Shen

瘋閣樓作品
A Mad Attic production